ORIGINAL BROADWAY CAST RECORDING

Kinky Boots

THE NEW MUSICAL
BASED ON A TRUE STORY

BOOK BY
HARVEY FIERSTEIN

MUSIC AND LYRICS BY
CYNDI LAUPER

DIRECTED AND CHOREOGRAPHED BY
JERRY MITCHELL

BASED ON THE MIRAMAX MOTION PICTURE *KINKY BOOTS* WRITTEN BY GEOFF DEANE & TIM FIRTH

DARYL ROTH HAL LUFTIG

JAMES L. NEDERLANDER TERRY ALLEN KRAMER INDEPENDENT PRESENTERS NETWORK CJ E&M JAYNE BARON SHERMAN
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MICHAEL DeSANTIS/PATRICK BAUGH BRIAN SMITH/TOM & CONNIE WALSH WARREN TREPP and JUJAMCYN THEATERS

present

Kinky Boots

Book by
HARVEY FIERSTEIN

Music & Lyrics by
CYNDI LAUPER

Based on the Miramax motion picture *Kinky Boots*
Written by Geoff Deane and Tim Firth

starring

STARK SANDS
ANNALEIGH ASHFORD
DANIEL STEWART SHERMAN

BILLY PORTER
CELINA CARVAJAL
MARCUS NEVILLE

PAUL CANAAN KEVIN SMITH KIRKWOOD KYLE TAYLOR PARKER KYLE POST CHARLIE SUTTON JOEY TARANTO
ANDY KELSO TORY ROSS JENNIFER PERRY SEBASTIAN HEDGES THOMAS MARQUISE NEAL
ADINAH ALEXANDER ERIC ANDERSON EUGENE BARRY-HILL STEPHEN BERGER CAROLINE BOWMAN COLE BULLOCK
SANDRA DeNISE JONAH HALPERIN ERIC LEVITON ELLYN MARIE MARSH JOHN JEFFREY MARTIN NATHAN PECK
ROBERT PENDILLA LUCIA SPINA TIMOTHY WARE

Scenic Design
DAVID ROCKWELL

Costume Design
GREGG BARNES

Lighting Design
KENNETH POSNER

Sound Design
JOHN SHIVERS

Hair Design
JOSH MARQUETTE

Make-up Design
RANDY HOUSTON MERCER

Associate Choreographer
RUSTY MOWERY

Casting
TELSEY + COMPANY
JUSTIN HUFF, CSA

Music Director
BRIAN USIFER

Music Coordinator
MICHAEL KELLER

Technical Supervisor
CHRISTOPHER C. SMITH

Production Stage Manager
LOIS L. GRIFFING

Associate Producer
AMUSE INC.

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FORESIGHT THEATRICAL
AARON LUSTBADER

Music Supervision, Arrangements & Orchestrations by
STEPHEN OREMUS

Directed and Choreographed by
JERRY MITCHELL

Cast (in order of appearance)

Mr. Price ..... STEPHEN BERGER
Young Charlie ..... SEBASTIAN HEDGES THOMAS
Young Lola ..... MARQUISE NEAL
Simon Sr. ..... EUGENE BARRY-HILL
Nicola ..... CELINA CARVAJAL
Charlie Price ..... STARK SANDS
George ..... MARCUS NEVILLE
Don ..... DANIEL STEWART SHERMAN
Lauren ..... ANNALEIGH ASHFORD
Pat ..... TORY ROSS
Harry ..... ANDY KELSO
Lola ..... BILLY PORTER
Angels ..... PAUL CANAAN, KEVIN SMITH KIRKWOOD, KYLE TAYLOR PARKER, KYLE POST, CHARLIE SUTTON, JOEY TARANTO
Trish ..... JENNIFER PERRY
Richard Bailey ..... JOHN JEFFREY MARTIN
Milan Stage Manager ..... ADINAH ALEXANDER

Ensemble: ADINAH ALEXANDER, ERIC ANDERSON, EUGENE BARRY-HILL, STEPHEN BERGER, CAROLINE BOWMAN, ANDY KELSO, ERIC LEVITON, ELLYN MARIE MARSH, JOHN JEFFREY MARTIN, JENNIFER PERRY, TORY ROSS

Standby for Young Charlie: JONAH HALPERIN
Standby for Young Lola: COLE BULLOCK
Swings: SANDRA DeNISE, NATHAN PECK, ROBERT PENDILLA, LUCIA SPINA, TIMOTHY WARE

Musical Numbers

1. Price and Son Theme / The Most Beautiful Thing in the World 6:20
   FULL COMPANY

2. Take What You Got 3:18
   HARRY, CHARLIE, ENSEMBLE

3. Land of Lola 3:07
   LOLA, ANGELS

4. Charlie's Soliloquy 1:17
   CHARLIE

5. Step One 2:48
   CHARLIE

6. Sex Is in the Heel 4:34
   LOLA, PAT, GEORGE, CHARLIE ANGELS, ENSEMBLE

7. The History of Wrong Guys 3:48
   LAUREN

8. Not My Father's Son 5:57
   LOLA, CHARLIE

9. Everybody Say Yeah 4:19
   LOLA, CHARLIE, ANGELS, ENSEMBLE

10. What a Woman Wants 3:55
    LOLA, PAT, DON, GEORGE, ANGELS, ENSEMBLE

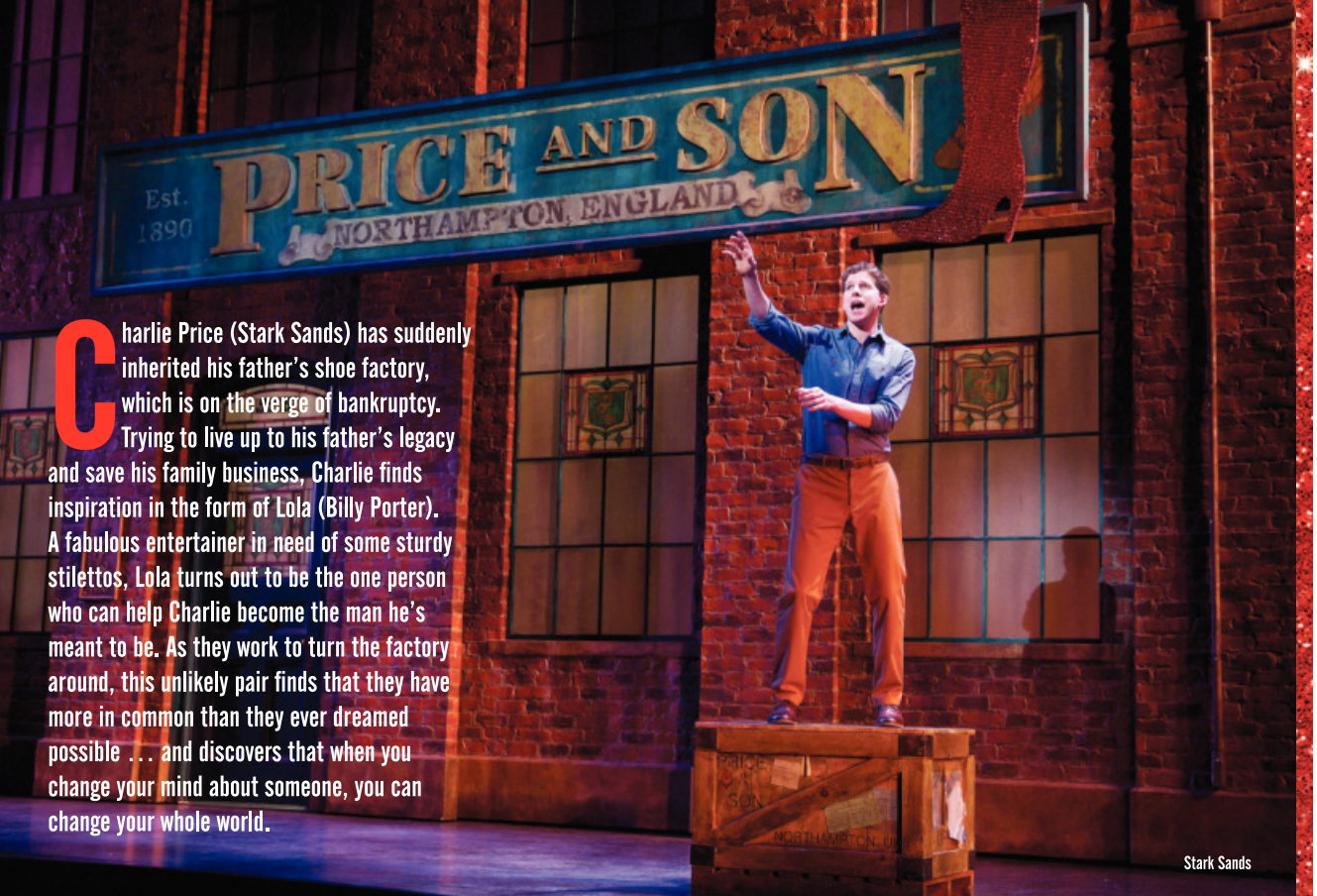
11. In This Corner 4:56
    LOLA, PAT, DON, TRISH, ANGELS, ENSEMBLE

12. Charlie's Soliloquy Reprise 0:49
    CHARLIE

13. Soul of a Man 3:22
    CHARLIE

14. Hold Me in Your Heart 3:04
    LOLA

15. Raise You Up / Just Be 6:09
    FULL COMPANY



Charlie Price (Stark Sands) has suddenly inherited his father's shoe factory, which is on the verge of bankruptcy. Trying to live up to his father's legacy and save his family business, Charlie finds inspiration in the form of Lola (Billy Porter). A fabulous entertainer in need of some sturdy stilettos, Lola turns out to be the one person who can help Charlie become the man he's meant to be. As they work to turn the factory around, this unlikely pair finds that they have more in common than they ever dreamed possible … and discovers that when you change your mind about someone, you can change your whole world.

Stark Sands

a Note from Harvey Fierstein

What the heck is going on in the Al Hirschfeld Theater? Every performance unleashes torrents of laughter and applause that practically blow the roof off the joint. And when the curtain falls a roar rises up that fairly rips the wigs off the actors onstage. These are the most coveted reactions in our business. They're the undeniable sound of theatrical magic; when an audience and show have fallen in love. A friend described seeing *Kinky Boots* as a visit to The Happiness Factory. Not an inapt description for the grinning, giggling, giddy audiences that reluctantly drift onto 45th Street after each show. What exactly is behind this joyful alchemy; *Kinky Boots* plus audience equals jubilation? I don't know. But I'll tell you this, we who have toiled on this project, some for more than five years, are one ecstatic grateful gang of theater folk.

Our adventure began when lead producer Daryl Roth saw this delicious British flick at The Sundance Film Festival and thought it could be a musical. Snatching up the rights, she brought co-producer, Hal Luftig, into the fold. Together they invited Jerry Mitchell, fresh from developing *Legally Blonde* for the stage (also produced by Luftig), to direct and choreograph *Kinky's* journey. I was the next to join the team. Jerry and I had wanted to do something together since collaborating during *Hairspray*. Here was that opportunity.

Now we needed to find the right composer. After a few false starts, my music industry savvy brother Ron suggested I call Cyndi Lauper, an old acquaintance with whom I'd discussed writing another show years earlier. What a great idea! She was a natural to compose the "show within a show" music

for Lola's club and the upbeat dance tracks we would need to keep our story afloat. (As most of the show takes place in a factory, it was going to take a lot of helium to keep this tale airborne.) Furthermore I had no doubt that Cyndi's "outsider" persona would grasp the conflicted psyches of a prize fighter/drag queen and a shoe manufacturer who didn't want to make shoes. Luckily Cyndi said, "Why not?" and the adventure began.

For the next three years, Cyndi and I traded phone calls, visits, emails and MP3s. Writing a show is a kind of marriage. But this being Cyndi's first time at bat, ours resembled more of a parent/child relationship. So much so that I took to calling myself Mommy Dearest and she became Christina, the poor tortured child. That's right, folks. She was going to write us a hit score if I had to beat it out of her with wire hangers! (But I swear that no animals or humans were harmed in the creation of this musical.) Next Stephen Oremus joined our merry band as music supervisor/arranger/orchestrator and that's when *Kinky Boots* really began to take shape.

While we fleshed the show out on paper, Jerry gathered a team of designers and theater artists who could bring this special story to life onstage. David Rockwell (scenic designer) and Ken Posner (lighting designer) were absolute musts on Jerry's list. Since ours was in large part the story of a building, David's understanding of architecture and its relationship to time, place and mood would be invaluable. Kenny's fearless flair with color and focus would project our intimate story all the way to the last row of the balcony. And there was no one we wanted more than Gregg Barnes (costume designer) to create the fabulous looks of Lola's world as well as the everyday individuality of each factory

Joey Taranto, Kyle Post, Kyle Taylor Parker, Charlie Sutton, Kevin Smith Kirkwood and Paul Canaan

worker. Add to those elements the hair designs of Josh Marquette, make-up artistry of Randy Mercer, and sound expertise of John Shivers and we were positioned to create the perfect physical production.

Telsey + Co Casting was challenged with peopling our world. There is no chorus in *Kinky Boots*. Each and every actor had to read as an individual character. Cyndi and Stephen had very specific ideas for the voices to bring this singular score to life. And Jerry would only cast actors he could trust to live onstage "full out" eight performances a week! How lucky were we to find this stellar company? Stark Sands and Billy Porter head a gaggle of theater professionals to be envied. Each and every one of them accepted their roles desperate to tell their characters' story. And then we all went to work.

Still, none of this defines what sets *Kinky Boots* apart. To say that we are all good at our jobs and worked our butts off creating the show doesn't explain the happy miracle happening at the Hirschfeld Theater. WE all work hard all the time and don't always come up with a show that makes folks leap in the air the way this one does. So what is the difference between a show that audiences enjoy and a show that audiences take into their hearts? I don't think anyone actually knows. It's a rare and precious happening. So maybe it's best that we just sit back and enjoy the magic.

– Harvey Fierstein

MASTERWORKS BROADWAY

kinkybootsthemusical.com **masterworksbroadway.com**

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1. Price and Son Theme

WORKERS
Trust your feet in Price and Son
Our work is tried and true
Practical, pragmatical
Steadfast and sturdy, sturdy too.

If you stroll or saunter,
Amble, walk, jog, hop or run
The prudent shoe for you to choose is
Price and Son.

The Most Beautiful Thing In the World

MR. PRICE
You might think beauty comes in spring and sparrow
Or when the sunrise hits the morning dew
But if you walk the straight and narrow
You'll find the elegance and comfort is a ...

Do you know what the most beautiful thing in the world is, Charlie?

YOUNG CHARLIE
A shoe.

MR. PRICE
The most beautiful thing in the world
The most beautiful thing in the world, Charlie
That I know,

MR. PRICE
Sing it. Charlie.

MR. PRICE & YOUNG CHARLIE
The most beautiful thing
In the world
The most beautiful thing in the world,

MR. PRICE
Charlie it's beautiful.

Four generations have paved the way before you
You'll be next in line when my time is through
And there's a saying handed down I've found of value
That you can tell about a fella from his ...

YOUNG CHARLIE
Shoe!

MR. PRICE & WORKERS
The most beautiful thing in the world
The most beautiful thing in the world Charlie,
That I know, I know
The most beautiful thing in the world
The most beautiful thing in the world, Charlie,
It's beautiful, it's beautiful

YOUNG CHARLIE
But what if I don't want to make shoes?

MR. PRICE
You're a right funny kid, you are.

WORKERS
Ooh. Ooh. Aah.
The most beautiful thing in the world
The most beautiful thing in the world, Charlie
That I know, I know the most beautiful thing in the world
The most beautiful thing in the world, Charlie
It's beautiful, it's beautiful.

YOUNG LOLA
Feels like I'm dancing across the high wire
Or bravely soaring off into the blue.
Just like a rocket lifts with sparks and fire
Feels like the magic never ends inside these ...

SIMON SR.
Take those things off your feet and get inside here!
Stupid boy!

NICOLA
Charlie, here are the shoes I told you about. Come, have a look-see. Aren't they the most necessary things ever? If you want to slip a ring on my finger, you'll first slip these shoes on my feet.

CHARLIE
A tad posh for life in Northampton, wouldn't you say?

NICOLA
Then good thing we're moving to London. And won't they make a fitting farewell to the stink of cattle farms and tanning leather? We may have been born in a small factory town, but we sure as hell don't have to die there.

CHARLIE
You see the price? There's three month's rent.

NICOLA
Pinch 'em or pay for 'em, that's up to you. But these shoes are in my future.

To new beginnings
Hello to sunny days
We're upward mobile now
Goodbye to small town ways
'Til it's impossible to find
A trace of what we left behind
And the defining element is in these ...
Shoes!

NICOLA, MR. PRICE & WORKERS
The most beautiful thing in the world
The most beautiful thing in the world, Charlie
That I know, I know the most beautiful thing in the world
The most beautiful thing in the world, Charlie
It's beautiful, it's beautiful.

MR. PRICE
Your life, your future is right here in this factory.
You belong here.

CHARLIE
No, Dad, I belong with Nicola in London.

MR. PRICE
No, you belong here.

CHARLIE
Will you toast my journey?

MR. PRICE
But, to leave your family and home for a job shopping in London ...

CHARLIE
Marketing, Dad. Richard Bailey has offered Nicola and me positions marketing real estate.

MR. PRICE
You're breaking my heart, Charlie.

CHARLIE
To you, Dad.

MR. PRICE
Shoes can protect a man's journey, but only his heart can choose the path. And so a toast to our own Charlie. May you never fail to point your shoes back home.

SOME WORKERS
To Charlie
To Charlie

To Charlie!

OTHER WORKERS
It's beautiful, it's beautiful

Beautiful, it's beautiful

MR. PRICE
These shoes are symbols
Of our family history.

WORKERS
Beautiful
Beautiful, beautiful

NICOLA
These shoes will carry me
To where I want to be.

WORKERS
Beautiful
Beautiful, beautiful

YOUNG LOLA
Feels like I'm dancing

WORKERS
Beautiful
Beautiful, beautiful

MR. PRICE
These shoes are symbols
Of our family history.

NICOLA

These shoes will carry me
To where I want to be.

YOUNG LOLA
Don't you go anywhere
'Cause you belong to me.

CHARLIE
You do all realize you're talking about shoes.

ALL
The most beautiful thing in the world
The most beautiful thing in the world, Charlie, it's

ALL MEN
Beautiful

Beautiful
Beautiful!

ALL WOMEN

Beautiful

Beautiful!

ALL
Beautiful thing in the world
The most beautiful thing in the world, Charlie,
That I know, I know the most beautiful thing in the world
The most beautiful thing in the world, Charlie it's

Beautiful
It's beautiful,
It's beautiful,
It's beautiful.

2. Take What You Got

HARRY
Remember the pub where our fathers went
To spend the end of their day?

CHARLIE
Remember the yard behind the pub
Where we'd run and play?

HARRY
Well, now the pub is a laundromat

CHARLIE
Now the yard is a high-rise flat

HARRY
You can't go back
You can't make it last.

You've got to take what you've got
Even when your life is in knots.
You take aim, take your shot
Sometimes you got to rewrite the plot
You got to take what you got.

CHARLIE
You'd always say that one of these days
You'd get out of Northampton town

HARRY
You'd always say that you wouldn't stay
No, you wouldn't stick around.

CHARLIE
Never knew what I wanted before
Now I'm even more unsure

HARRY
You can't move on
If you're still in the past
You've got to take what you've got
Even when your life is in knots.

You take aim, take your shot
Sometimes you got to rewrite the plot
You got to take what you got.

CHARLIE
Everybody's telling me
What I need to be.
Change with the times
Move to London town
Or live out a legacy.
Well, maybe this time I take a chance
Leap into the vast expanse.
Maybe this time I seize my destiny
My destiny ...

HARRY
If you're on the wrong road – turn back.

CHARLIE
So, you'll help me out?
Thank you, Harry.

HARRY
Two, three

CHARLIE, HARRY & MALE ENSEMBLE	**FEMALE ENSEMBLE**
You've got to take what	You've got to take what
You've got	You've got
Even when your life is in knots.	
You take aim, take your shot	Take your shot
Sometimes you got to rewrite the plot	

CHARLIE
You got to take what you've got

HARRY
You got to take what you got

3. Land of Lola

LOLA
Leave expectations at the door
Just let your eyes explore
My cinematic flair
From my boot to derrière

I've got a lacy silken feel
With arms as hard as steel
I am freedom, I'm constriction
A potpourri of contradiction

Leave that hum-drum pace of glum behind
Once you walk inside these doors you're mine
Now let me blow your mind.

LOLA	**ANGELS**
And like shazam	Shazam
And bam	
Here I am	
Yes, ma'am	
I'm Lola	Lola
And like Je suis	Je suis
Ooh-wee	
That's me	
Ebony	
I'm Lola	Lola
	Step in
Step in to a dream	
	Where glam
Glamour is extreme	
	Welcome
Welcome to my fantasy	
We give good epiphany	We give good epiphany
So come and take my hand	
Welcome to the land of	Lola

LOLA
No need to be embarrassed. I like being looked at. And you like to look. I know a way to make us both happy.

ANGELS
Lola, Lola, Lola

LOLA
Got Ginger Rogers' savoir faire
With the moves of Fred Astaire
I'm black Jesus, I'm black Mary
But this Mary's legs are hairy

I'm your coco butter bitch
Not just cookie cutter kitsch
I provide the unexpected
With a prize that's undetected.

LOLA & ANGELS
Let Lola lift you to your highest highs
Let's explore your flight of fancy tonight
I'm / She's gonna treat you right.

LOLA	**ANGELS**
And like shazam	Shazam
And bam	
Here I am	
Yes, ma'am	
I'm Lola	Lola
And like Je suis	Je suis
Ooh-wee	
That's me	
Ebony	
I'm Lola	Lola
	Step in
Step in to a dream	
	Where glam
Glamour is extreme	
	Welcome
Welcome to my fantasy	
We give good epiphany	We give good epiphany
	Step in
Step in to a dream	
	Where glam
Glamour is extreme	
	Welcome
Welcome to my fantasy	
We give good epiphany	We give good epiphany
So come and take my hand	Hoo
Welcome to the land of	Ooh
Lola	Lola
Lola	Lola
Lola	Lola
Lola	Lola
So come and take my hand	Hoo
Welcome to the land of	
Lola.	Lola

4. Charlie's Soliloquy

CHARLIE

Do I belong here?
Am I what's wrong here?
Know what I'm doing?
Or am I a fraud?
Do I fit in?
Where do I begin?
Same old Charlie,
Frightened and flawed.
So, I pretend
And keep my head up like I
Know how this will end.

Maybe these pieces
Are falling together.
Making me feel like
I'm not alone.
Punching holes
Into this leather
This kind'a feels like
I'm back home.

I'm watching myself
And I know what to do.
Hey look at me now
It's a shoe.

5. Step One

This is time for a shake up,
Look at me wake up
Taking control.
This is a new beginning
My gears are spinning
Let's rock and roll

Just put
One foot
Onward and forward
I used to be a zero
But now I clearly feel
That I may be the hero
Who reinvents the heel

I may be facing the impossible
I may be chasing after miracles.
And there may be the steepest
Mountain to overcome.
But this is step one.
Hey, this is step one.

Who knew I had it in me
Let me begin see
Where this can go
I've got knowledge and know-how
Don't stop the show now
Don't stop the flow

Just put
One foot
Onward and forward
I used to live in limbo
Never dying to begin
But now it's sink or swim so
I better dive right in

I may be facing the impossible
I may be chasing after miracles.
And there may be the steepest
Mountain to overcome.
But this is step one.

It's not just a factory
This is my family
No one's gonna shut us down.
Not while Charlie Price is around.

We may be facing the impossible
We may be chasing after miracles.
And there may be the steepest
Mountain to overcome.

We may be facing the impossible
We may be chasing after miracles.
And there may be the steepest
Mountain to overcome.

But this is step one
Look what Charlie boy has done
This is step one.

6. Sex Is in the Heel

LOLA

The sex is in the heel even if you break it
The sex is in the feel, honey you can't fake it
Jack it up 'cause I'm no flat tire

Mack it up six inches higher
The sex is in the heel so just embrace it

LOLA & ANGELS

From London to Milan
Stilettos are an ism
In red and neon life
Gimme Jimmy Choo, Choo, Choo, Choo, Choo, Choo, shoes
New York, Paris, Hong Kong
Live it like an ism
Seduction amplified
The heel is the transmission

PAT

Asserting actual scientific reason
Heels tense the leg and the hindquarter region
Lifting the rear and making it appear
Pert and ready for mating season

LOLA

That's the scientific view. But you know what I say?
The sex is in the heel
Fierce as you can make it
The sex is the appeal
Kinky boys can shake it

LOLA

Pump it up
Till it's ostentatious
Funk it up
It's contagious
The sex is in the heel so just embrace it

ANGELS & WOMEN

Pump it up

Funk it up

LOLA, ANGELS & WOMEN

From London to Milan
Feed that chic hot feeling
In red and neon life
Won't go nowhere without
M-m-my Manolos
New York, Paris, Hong Kong
Stilettos leave 'em reeling
Seduction amplified

ALL

The heel should hit the ceiling
The heel should hit the
The heel should hit the ceiling

From London to Milan
Stilettos are an ism
In red and neon life
Gotta lotta p-p-p-p-p-p-Prada
New York, Paris, Hong Kong
Live it like an ism
Seduction amplified
The heel is the transmission

LAUREN

These are brilliant. I'd wear any one of them.

CHARLIE

You are not our niche market.

GEORGE

There are some very interesting ideas here.

CHARLIE

They're all stiletto heels. It's physically impossible to make a stiletto that can bear the weight of a full-grown man.

GEORGE

Not so fast.

If we could mold the steel
One piece from ball to heel
We'd underpin it, and remake it
So not even Don could break it.

CHARLIE

Sorry?

GEORGE

I said ...

We'd underpin it, and remake it
So not even Don could break it.

CHARLIE

Yeah? You think?

GEORGE

We can do it.

LAUREN

We can do it.

CHARLIE

We can do it!

ALL
From London to Milan
Stilettos are an ism
In red and neon life
Gimme big red boo, boo, boo, boo, boo, boo, boots
New York, Paris, Hong Kong

MALE ENSEMBLE
Watch out world

WOMEN
Watch out world

ALL
Here we come!

7. The History of Wrong Guys

LAUREN
Oh, no. You don't dare. Girl, girl, girl, I'm warning you! No! I think I have a crush. I can't. I think I'm falling for him.

Oh, no
Why not?

Women have been making bad choices
Since the beginning of time.
Are you gonna be another one of mine? Ohhh

Used to think you were from outer space
Who's that bright-eyed guy in your place?
You're kind of cute
When you're not so shy.
Oh.

But I've been here before
Have I come back for more?
Another chapter in the history of wrong guys
You used to be so "eh"
A limp lackluster bore
But now you're changing into
Something I just can't ignore.

Charlie, honestly
I've been hurt like this before
Is there really more to you
Than what I always thought?
How can you surprise me anymore?
Oh. Oh. Oh.

He's got a girlfriend, you flake. Why are they only nice when they're unavailable?

Don't want to be another star-crossed lover.
We all know how that ends.
I'm better off without him
We're better off as friends.
But I've been here before
Have I come back for more?

Another chapter in the history of wrong guys.
Yesterday no spark
No heart aching allure
But today I'm feeling
Something I just can't ignore.

Charlie, honestly
I've been hurt like this before
Oh, oh, oh

The history of wrong guys:
Chapter one – he's a bum
Two – he's not into you
Three – he's a sleaze
Four – loves the girl next door
Five – loves the boy next door
Six – don't love you no more
– makes you insecure
– makes you so unsure
– is so immature
– loves his mother more
– or ...

... has a girlfriend named Nicola.

Charlie, honestly
I've been hurt like this before
I can see there's more to you
Than what I always thought
But I won't be burned anymore
Oh, oh, oh

TRISH
Where you off to?

LAUREN
I been exec-utized.

8. Not My Father's Son

LOLA
When I was just a kid
Everything I did
Was to be like him
Under my skin.
My father always thought
If I was strong and fought
Not like some albatross
I'd begin to fit in.

Look at me powerless
And holding my breath
Trying hard to repress
What scared him to death.

It was never easy
To be his type of man
To breathe freely
Was not in his plan
And the best part of me
Is what he wouldn't see.

I'm not my father's son
I'm not the image of what he dreamed of
With the strength of Sparta
And the patience of Job
Still couldn't be the one
To echo what he'd done
And mirror what was not in me.

So I jumped in my dreams
And found an escape.
Maybe I went to extremes
Of leather and lace.
But the world seemed brighter
Six inches off the ground
And the air seemed lighter
I was profound
And I felt so proud
Just to live out loud.

I'm not my father's son
I'm not the image of what he dreamed of
With the strength of Sparta
And the patience of Job
Still couldn't be the one
To echo what he'd done
And mirror what was not in me.

The endless torrent of expectations
Swirling inside my mind wore me down
I came to a realization
And I fin'lly turned around
To see that I could just be me.

CHARLIE
I'm not my father's son
I'm not the image of what he dreamed of

LOLA
With the strength of Sparta

LOLA & CHARLIE
And the patience of Job
Still couldn't be the one
To echo what he'd done
And mirror what was not in me.

LOLA
We're the same, Charlie boy
You and me.

Charlie from Northampton, meet Simon from Clacton.

CHARLIE
Let's make boots!

9. Everybody Say Yeah

CHARLIE
You were always telling me
What I need to be
But you never really had enough faith in me
Dad, you gave up the factory

Well, this time I'm gonna take that chance
Leap into the vast expanse
This time I'm gonna seize my destiny
My destiny ...

Let me hear you say yeah, yeah

GEORGE
Yeah yeah

CHARLIE
Say yeah, yeah

WORKERS
Yeah yeah

CHARLIE
Say yeah

GEORGE & WORKERS
Say yeah, yeah

CHARLIE
Say yeah

LAUREN & WORKERS
Say yeah

ALL
Yeah

CHARLIE
You can throw out the old way
'Cause it's been done

LOLA
We're getting ready for the new

CHARLIE
Witness the future of Price and Son

LOLA
Papa's got a brand new shoe
Has a life of broken heels
Got you down?

CHARLIE
Well, we've got your solution

LOLA
Get up

CHARLIE
Get it on
And get in step

CHARLIE & LOLA
With our kinky revolution

CHARLIE
Let me hear you say yeah, yeah

LAUREN
Yeah yeah

CHARLIE
Say yeah, yeah

LOLA
Yeah yeah

CHARLIE
Lemme hear you say yeah, yeah

LAUREN & WORKERS
Yeah yeah

CHARLIE
Say yeah

WORKERS
Yeah!

ALL
Yeah!

CHARLIE
Welcome to our future. No longer are we making shoes. We are making two-and-a-half feet of irresistible tubular sex. So let's do it!

MALE WORKER
I punched the holes

FEMALE WORKERS
I sewed the seams

PAT
And I'd pull the leather tight

GEORGE
I put the steel inside the heel

ALL WOMEN
Now we go off like dynamite

CHARLIE
Can you picture this
A glamorous fashion exhibition

LOLA
I see flashbulb lights
And fashion heights

ALL
I see press and television

CHARLIE
Let me hear you say yeah, yeah

LOLA & WORKERS
Yeah yeah

CHARLIE
Say yeah, yeah

LOLA
He wants to hear you say
Yeah yeah

LOLA
Say yeah

ALL
Yeah! Yeah!

PAT & TRISH
Synergy, my pets
In patent leather reds
Say whoa!

ALL
Whoa!

PAT & TRISH
Tell me is this kismet

CHARLIE
Now if you are with this let's

ALL
Go!
Ev'rybody say yeah!

CHARLIE
Ev'rybody

LOLA
Ev'rybody

ALL
Ev'rybody

CHARLIE
Say yeah, yeah

LOLA, WORKERS & ANGELS
Yeah yeah

CHARLIE
Say yeah

ALL
Yeah yeah

ALL

Yeah yeah

WORKERS & ANGELS
Yeah

LOLA
Uh, he wants to
Hear ya say
Yeah yeah

Yeah yeah
Yeah yeah

CHARLIE & LOLA
Say yeah!

Say yeah

CHARLIE
Say yeah!

LOLA
Say yeah!

CHARLIE
Say yeah

ALL
Ev'rybody, ev'rybody, ev'rybody
Say yeah!
Yeah yeah!

WORKERS & ANGELS

Yeah yeah

Yeah yeah
Yeah yeah

Say yeah

Say yeah! Yeah!

Yeah!

Yeah!

Yeah

10. What a Woman Wants

LOLA
Stand back
Let me tell you something
What a woman wants to see
Stand back
Mr. I-know-everything
But it's what you blindly see.
What a woman wants

DON
Masculinity.

PAT
What a man

LOLA
Sensitivity.

PAT
What a man

DON
In a fantasy

PAT
What a man

LOLA
What a woman wants

PAT
What a man

DON
A muscle to clutch

PAT
What a man

LOLA
Just a tender touch

DON
You don't get out too much

LOLA
To know the smoothness of her skin
With a gentle caress
Feel the feathery quality of her dress
What separates a man like you
From a man like me
I'm a reflection, her protection
I'm her curious mystery

PAT
What a man

LOLA
What a woman

PAT
What a man

LOLA
What a woman

WOMAN 1
What a man what a man

LOLA
What a woman wants

WOMAN 2
What a man

PAT & WOMEN
What a man
What a man

TRISH
What a man

LOLA
What a woman

TRISH
What a man

LOLA
What a woman

TRISH, LAUREN & WOMAN 3
What a man what a man

LOLA
What a woman wants

WOMEN
What a man

DON
Come on, we all know that what a bird really wants is a rock solid –

LOLA
Commitment?

Look at me
Devilishly debonair
Look at you
Divinely dull, drab, and dumpy

DON
A woman wants
A man to give as much as she can take
Just like me

WOMEN
A libidinous lothario on the make.

DON
Piss off.

LOLA
I have a challenge for you:
Write down what you think I need to do to be a real man. And I'll do the same for you. Whatever you tell me to do, I will have to do. But, you will have to do the same for me. Deal?

DON
I ain't wearin' no poufy dress.

LOLA
Chickening out already?

WOMAN 2
What a man what a man
What a man what a man
What a man what a man
What a man what a man
What a man what a man

LOLA	**WOMAN 2**
What a woman wants	What a man
	What a man
	WOMEN
	What a man what a man
	What a man what a man
	What a man what a man
What a woman wants	What a man what a man
	What a man what a man
	What a man what a man
What a woman wants	
	What a man what a man
	What a man what a man
	What a man
	What a man what a man
What a woman	What a man what a man
What a woman	What a man what a man
What a woman wants	What a man
	What a man what a man
Is me	What a man what a man
	What a man what a man
What a woman wants	What a man what a man
	What a man what a man
	What a man what a man
	What a man

LOLA
You're on!

WOMEN
What a man

11. In This Corner

WORKER ON DON'S SIDE
Um hmmm. Looks like there's gonna be trouble.

ANGEL ON LOLA'S SIDE
Oo wee. He don't know who he's messing with. Uh. Huh.

REFEREE
Ladies, gentlemen and those who have yet to make up your minds ...

In this corner
Lean and brown,
Weighing in
In a gold lamé gown

In this corner
Here tonight
In the cradle
Of the bright white light

PAT & ANGEL ON LOLA'S SIDE
Hit him in his big mouth
Hit him in his insecurity.

PAT, ANGEL ON LOLA'S SIDE, GEORGE & FEMALE ENSEMBLE
Yeah.

PAT & ANGEL ON LOLA'S SIDE
Hit him off his high horse
Hit him so everyone can see.

PAT, ANGEL ON LOLA'S SIDE, GEORGE & FEMALE ENSEMBLE
Yeah.

TRISH
Who do you think you are? Coming to our town lookin' like a penny sardine on a five-star plate. You better watch your back.

REFEREE
In this corner
Heavy weight
We mean heavy
Like a buttermilk cake

Can a real man
Ever confess
He was beaten
By a guy in a dress?

TRISH & WORKER
Hit him in the lipstick
Hit him in his feminine mystique.

TRISH, WORKER ON DON'S SIDE & MALE ENSEMBLE
Yeah.

TRISH & WORKER ON DON'S SIDE
Hit him off his high heels
Hit him in the cheek
And send him back to London town

TRISH
Sequined freak.

PAT
You're just gonna get slapped, slapped, slapped.

REFEREE
Alright, alright, alright. Listen up, you two. I want a clean, fair, but artfully performed fight. I don't want to see any blows below the belt or any hairs out of place.

Hang on, darling, you've a tick of lipstick on your teeth. All right then. Get to your corners and come out fighting!

TRISH
He ain't half the man Don is!

PAT
You can say that again!

PAT, ANGELS, GEORGE & FEMALE ENSEMBLE
In this corner
Wow the crowd
Take him down
And make us ladies proud

TRISH, WORKER & MALE ENSEMBLE
In this corner
Dominate
Set her up
So we can set her straight

REFEREE
Round one!

MEN, WOMEN & ANGELS
Hit him in his big mouth
Hit him in his insecurity.
Yeah.
Hit him off his high horse
Hit him so everyone can see.
Ooh, yeah.

REFEREE
Back to your corners, you beasts!

ANGEL ON LOLA'S SIDE
Care for a grasshopper, darling? It'll keep ya bouncy.

PAT
If you finish him off fast we can still get kimchee at the Korean's.

DON
So you got a good shot
But don't get cocky

LOLA
I am pretty as Ali
And tough as Rocky

DON
If you're lucky I might
Let you off easy

LOLA
Don, you know I get excited
When you tease me.

TRISH
What's the matter, Don
You look a little pale

LOLA
I feel like a hammer

DON
I feel like the nail

TRISH
Come on, Don
Knock 'em black and blue

PAT
Here comes an uppercut, a left hook
And a pirouette too

REFEREE
Round two!

MEN, WOMEN & ANGELS
Hit him in his big mouth
Hit him in his insecurity. Yeah.
Hit him off his high horse
Hit him so everyone can
Everyone can, everyone can

REFEREE
Un, deux, trois!

MEN, WOMEN & ANGELS
Hit him off his high horse
Don really let that big fist fly, yeah
He hit him with his brute force
Now he can hold his head up high high high
Now he can hold his head up high!

12. Charlie's Soliloquy Reprise

CHARLIE
Who was I kidding
This scheme was skidding
My fractured attempt at
Taking control.
I tried in vain, now
I'm to blame
Now I'm left with a
Deep dark hole.

So confident
So collected and so cool
Hey, look at me now
I'm a fool.

13. Soul of a Man

CHARLIE
I'm bad news a
Black and blueser
Who's a loser –
A merry-go-round's spiralin' down

I'm all used up
I'm chafed and chewed up
Who's just screwed up
The same old Charlie hittin' the ground

'Cause I'll never be
The soul of a man
Noble and wise,
Like the soul of a man
Who lifted me high
Like the soul of a man
Heroic and true
Like the soul of a man
That I looked up to
What else could I do?

Stupid hubris
No excuses,
Blew my fuses
I guess I'm just a ruse in
My father's shoes
Not amusin'
No confusin'
This streak of losin'
Totally brutal and useless too

How can I be
The soul of a man

Noble and wise,
Like the soul of a man
Who lifted me high
Like the soul of a man
Heroic and true
Like the soul of a man
That I looked up to
What else could I –

Just when I'm reaching for that rung at the top
I'm that broken heel unsteady and ready, ready to drop

When will I be
The soul of a man
Noble and wise,
Like the soul of a man
Who lifted me high
Soul of a man
Heroic and true
Like the soul of a man
That I looked up to
What else could I do?

I'll never be
No, I'll never be
I have gone and let you down
Oh, soul, soul of the man
Here comes that familiar sound
Same old Charlie hittin' the ground

14. Hold Me in Your Heart

LOLA
You don't want to see me anymore
You can't listen to me laugh out loud
You don't want to see me dance
You can't even take the chance
That it might reflect on you

You missed out on the best part of me
The part that made me who I am today.
Oh, but the best part of me
Is standing in front of you
And loves you anyway.

Hold me in your heart
Till you understand
Hold me in your heart
Just the way that I am
With all your faults,
I love you.
Don't give up on me
I won't give up on you.

Well, you took my hand
Taught me how to be strong
That's where I picked up
When we went all wrong.
I know that I hurt you
And you hurt me too
But you mean more to me
I must mean more to you.

Hold me in your heart
Till you understand
Hold me in your heart
Just the way that I am.
With all your faults,
I love you.
I need you
To love me that way too.

15. Raise You Up

LOLA
Once I was afraid but then you came along,
You put your faith in me
And I was challenged to be strong
When I lost my way
You were there to see me through
Now let Lola lend some love
And do the same for you

LOLA & ANGELS
Feed your fire
To take you higher
We'll light you up like a live wire
Celebrate you
To elevate you
When you struggle to stand
Well take a helping hand

If you hit the dust
Let me raise you up
When your bubble busts
Let me raise you up
If your glitter rusts
Let me raise you up
And up

ANGELS
Raise you up!
Raise you up!
Raise you up!

CHARLIE
Never put much heart in anything before
You strut into my life
And help me go for something more
Now I stand up for myself
Now I stand out from the crowd
Now I'm standing on high heels
If dad could see me now

CHARLIE, LOLA & ANGELS
Feed your fire
To take you higher
We'll light you up like a live wire
Celebrate you
To elevate you
When you struggle to stand
Well take a helping hand

If you hit the dust
Let me raise you up
When your bubble busts
Let me raise you up
If your glitter rusts
Let me raise you up
And up

ANGELS
Hoo raise you up!
Raise you up!
Hoo raise you up!

LAUREN
I knew you had it in you
I knew what you could do

CHARLIE
You believed in me
Let me be right for you.

LAUREN
Your stumbling days are done
Now we're walking on air

CHARLIE
I was a loose shoe
But you need two to make a pair.

LAUREN
Hold it right there, buster. Are you saying you'd like to take me out?

CHARLIE
Yes.

LAUREN
Are you saying you and Nicola are through?

CHARLIE
Yes.

LAUREN
Are you saying you're actually available?

CHARLIE
Yes.

LAUREN
And you still like girls?

CHARLIE
Yes.

LAUREN
Carry on!

CHARLIE, LOLA, LAUREN & ANGELS
Feed your fire
To take you higher
We'll light you up like a live wire
Celebrate you
To elevate you
When you struggle to stand
Well take a helping hand

DON
Look out Milan
Here comes Don
And Don has brought some friends along
When you're stuck inside uncertainty
The ones you love
Are gonna set you free
Yeah!

ALL
Feed your fire
To take you higher
We'll light you up like a live wire
Celebrate you
To elevate you
When you struggle to stand
Well take a helping hand

If you hit the dust
Let me raise you up
When your bubble busts
Let me raise you up
If your glitter rusts
Let me raise you up
And up

ANGELS
Raise you up!
Raise you up!

ALL
If you hit the dust
Let me raise you up
When your bubble busts
Let me raise you up
If your glitter rusts
Let me raise you up
And up

ANGELS
Raise you up!
Raise you up!

ANGELS & WORKERS
Raise you up!
Raise you up!

LAUREN, NICOLA, LOLA, CHARLIE, DON & GEORGE
Just be

Raise you up

ANGELS & WORKERS

Raise you up
Raise you up

LOLA
We're the same, Charlie boy
You and me

Just Be

ALL
Just be
Who you wanna be
Never let 'em tell you
Who you ought to be

Just be
With dignity
Celebrate yourself triumphantly
You'll see, you'll see
Just be, just be

LOLA
Ladies ...

CHARLIE
Gentlemen ...

LOLA & CHARLIE
... and those who have yet to make up their minds.

CHARLIE
As people all over the world clamor for kinky boots ...
it is time for us to get back to work. But before we go, we'd like to leave you with the "Price & Simon" secret to success.

LOLA
Alright now, we've all heard of the twelve-step program, have we not? Yes? But what you can do in twelve, I want you to know, that we all can do in six. And it goes like this:

ALL
One:

PAT
Pursue the truth.

ALL
Two:

TRISH
Learn something new.

ALL
Three:

NICOLA
Accept yourself
And you'll accept others too.

ALL
Four:

LAUREN
Let love shine.

ALL
Five:

CHARLIE
Let pride be your guide.

ALL
Six:

DON
You change the world when you change your mind.

ALL
Just be who you wanna be
Never let 'em tell you who you ought to be.
Just be
With dignity
Celebrate your life triumphantly

ALL MEN	**ALL WOMEN**
You'll see	It's beautiful
You'll see	It's beautiful
Just be	It's beautiful
Just be	
You'll see	It's beautiful
You'll see	It's beautiful
Just be	It's beautiful

ALL
Just be beautiful!

Music and Lyrics by **Cyndi Lauper**
Music Supervision, Arrangements and Orchestrations by **Stephen Oremus**

Produced by **Cyndi Lauper**, **Stephen Oremus**, **William Wittman** and **Sammy James, Jr.**

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Will Van Dyke, associate conductor, keyboard	**Dan Willis**, reeds
Sammy Merendino, drums	**Hiroko Taguchi**, concertmaster
Michael Visceglia, bass	**Philip Payton**, violin
Michael Aarons, **John Putnam**, guitar	**Denise Stillwell**, violin, viola
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Recorded at MSR Studios, New York City, March 2013
Engineers: **William Wittman, Derik Lee**
Mixed by **William Wittman** at Pie Studios, Glen Cove, NY
Assistant Engineers: **Brett Mayer, Dan Fyfe** (MSR); **Wes Hovanec** (Pie)
Mastered by **Ryan Smith** at Sterling Sound, NYC
Published by Spirit Music (BMI)

General Management: **FORESIGHT THEATRICAL**
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Art Direction: **Roxanne Slimak**
Graphic Design: **Federico Ruiz**
Photography: **Matthew Murphy**
A&R: **David Lai** and **Cathleen Murphy**
Marketing: **Scott Farthing** and **Leslie Collman-Smith**
Product Development: **Jennifer Liebeskind** and **Laura Kszan**

SPECIAL THANKS
Lisa Barbaris, Sonor Drums, Paiste Cymbals and Roland USA

Cyndi Lauper would like to thank her collaborators: Sammy James, Jr., Stephen Oremus, Steve Gaboury, Rich Morel and Tom Hammer. She would also like to thank Harvey and Jerry for believing in her. And of course Christina would like to thank her Mommy Dearest.

Stephen Oremus would like to thank Brian Usifer for leading it all and making it look easy; Will Van Dyke for keeping us organized and making great music; Derik Lee for making Ableton magic in the theatre and CD; Emily Grishman and her team for getting the notes on the page; Michael Keller ("Sheriff Mike!") for assembling our amazing orchestra; Sammy Merendino for his endless creativity creating percussion loops; Sammy James, Jr. for his brilliant collaboration and overall coolness; Randy Cohen and Tim Crook for their synth programming; Our incredible cast, orchestra, crew, and stage managers – all of whom have given their all to bring our show to life; My amazing family and my husband Justin Bohon for their endless support and love; And to Cyndi – Thank you for the privilege of bringing your music to life.